



Department of Examinations - Sri Lanka
G.C.E. (A/L) Examination - 2019

73 - ENGLISH

New Syllabus

Marking Scheme

Department of Examinations

This document has been prepared for the use of Marking Examiners. Some changes would be made according to the views presented at the Chief Examiners' meeting.

Amendments to be included

G.C.E. ADVANCED LEVEL 2019
73 ENGLISH (New Syllabus)
MARKING SCHEME
PAPER 1

Part A

Context: Four questions of 8 marks each

Category / Criterion	Total Marks Allocated	A Grade (6.5 – 8.0)	B Grade (5.0 – 6.0)	C Grade (4.5)	S Grade (3.0 – 4.0)	F Grade (0.0 – 2.5)
Identification of text, author, context	1.0	1.0*	1.0*	1.0*	1.0*	0.0 – 1.0
Relevance to text, theme, plot, character	3.0	2.5 – 3.0	1.5 – 2.0	1.5 – 2.0	1.0 – 1.5	0.0 – 1.0
Literary features (see note below)	1.0	0.5 – 1.0	0.5 – 1.0	0.0 – 0.5	0.0 – 0.5	0.0 – 0.5
Language (see descriptions below)	3.0	2.5 – 3.0	2.0 – 2.5	1.5 – 2.0	1.0 – 2.0	0.0 – 1.5
	8.0	6.5 – 8.0	5.0 – 6.0	4.5	3.0 – 4.0	0.0 – 2.5

*The basic identification of context is required for consideration under the other categories.

Language competence criteria & equivalent letter grade¹

Assessment	Mark	Equivalent Grade
Outstanding writing	3.0	A+
Free of error, coherent and persuasive:	2.5	A
No major errors but contains a few minor inaccuracies:	2.0	B
A smattering of errors and problems with idiom and/or style:	1.5	C
Many errors but communicates basic ideas clearly:	1.0	S
Errors adversely affect the ability to understand student's ideas:	0.5	F
Incoherent and unacceptable linguistic expression:	0.0	F

Note on "Literary Features"²

Please note that candidates have not been specifically asked to identify and comment on "literary features". Despite this, unfortunately, it appears to have been previous practice to give marks only when the term "LF" is used in an answer, and/or when (one of the ten) figures of speech (FoS) or poetic/literary devices (PLD) are explicitly named. This is unacceptable: please give marks only when the answer includes appropriate references to style, vocabulary, tone etc (as well as FoS and PLD). In fact, integrating this analysis into an answer deserves more credit than a separate listing of LDs used, which is both mechanical and irrelevant.

¹ Note that this language assessment should be made on the basis of an adequate writing sample. For instance, if the student has written only two short sentences, the fact that the text is error-free carries little weight. See also footnote 2 below.

² This note has been added to address issues encountered during marking in 2014, which has been identified as part of a bigger problems resulting from students' reliance on memorised stock answers (especially) to the context questions.

1. Comment briefly on any one of the following passages, explaining its significance to the play from which it is taken.

(a) Shakespeare's *Othello* Act 4 Scene 3 (lines 69 – 79)

Let husbands know,
Their wives have sense like them; they see and smell,
And have their palates both for sweet and sour
As husbands have. What is it that they do,
When they change us for others? Is it sport?
I think it is. And doth affection breed it?
I think it doth. Is't frailty that thus errs?
It is so too. And have not we affections,
Desires for sport, and frailty, as men have?
Then let them use us well: else let them know,
The ills we do, their ills instruct us so.

These lines are spoken by Emilia to Desdemona in response to her naive question as to whether there are women who would actually cheat on their husbands. Emilia's characteristic common sense and clarity is forcefully seen here as she points out that women stray because their husbands treat them badly in multiple ways. She points out that women also have feelings and needs, which must be recognised and valued.

What is paradoxical here is that while Emilia has a strong and clear perception of gendered double standards (husbands routinely do what they most hate and censure in women), she appears to be completely blind to her own husband's machinations and evil plans. This dramatizes the deeply entrenched nature of gender ideologies, where it is most difficult to break out of one's own lived marital injustices than it is to see the broader principle.

The excerpt is crucial because it is doubly ironic in its summary of the tragic events due to unfold. Unlike in the explanation Emilia provides, where women do err (with just cause, she avers) and are punished by men, Desdemona (and also Emilia) is punished for precisely the opposite reasons – she is so immune to the temptations of infidelity that she does not protect herself against such suspicions and allows Othello to judge her.

The reference to specific words and phrases used by Shakespeare to bring out the substantive elements outlined above, or even the detailed description of these elements themselves, should be given additional marks, within the limits provided by the marking key, under the category "literary features." This is applicable to the other context questions as well. For instance, the rhetorical question and answer structure is most powerful and moving in dramatizing the double standards at play in the treatment of women by men. The concrete appeal to the senses as shared and basic is another example worth citing.

1 (b) Shakespeare's *The Tempest* Act 1 Scene 2:

Is there more toil? Since thou dost give me pains,
Let me remember thee what thou hast promis'd,
Which is not yet perform'd me.

How now? Moody?
What is't thou canst demand?

My liberty.

Before the time be out? No more!

I prithee,
Remember I have done thee worthy service,
Told thee no lies, made thee no mistakings, serv'd
Without or grudge or grumblings. Thou did promise
To bate me a full year.

- This is an excerpt from *The Tempest* by William Shakespeare. The exchange is between Ariel and Prospero in Act 1 Scene 2 (Just after Ariel has performed the magic trick at Prospero's command to cause a storm which results in bringing in Antonio, King of Naples and his retinue to Prospero's island)
- By reminding Prospero about his promise, Ariel demonstrates that he is not as subservient and docile as Prospero would like him to be.
- Ariel is conscious about his own value and also values his freedom, but unlike Caliban, Ariel prefers to work with Prospero rather than against him, which is evident through his bargaining tone, after the initial request.
- Ariel's question angers Prospero, since for him this is a sign of insubordination. Prospero's hierarchical attitude towards the lesser 'natives' as well as his inability to be just, which is further elaborated later through his treatment of Caliban is brought forth through this exchange.
- This is further obvious through the follow up lines spoken by Prospero, who reminds Ariel about his former woes of being under Sycorax, once again threatening Ariel indirectly, making him work for Prospero and against Caliban.

Detailed discussion of word play, the appropriateness of key descriptions etc should be identified as "literary features", though they needn't be explicitly described to obtain marks under this category.

1 (c) Tennessee Williams's *The Glass Menagerie* Scene 4:

"And, oh, I forgot! There was a big stage show! The headliner on this stage show was Malvolio the Magician. He performed wonderful tricks, many of them, such as pouring water back and forth between pitchers.

First it turned to wine and then it turned to beer and then it turned to whisky. I knew it was whisky it finally turned into because he needed somebody to come up out of the audience to help him, and I came up - both shows! It was Kentucky Straight Bourbon. A very generous fellow, he gave souvenirs. (He pulls from his back pocket a shimmering rainbow-coloured scarf.) He gave me this.

This is his magic scarf. You can have it, Laura. You wave it over a canary cage and you get a bowl of gold- fish. You wave it over the gold-fish bowl and they fly away canaries. . . . But the wonderfulest trick of all was the coffin trick. We nailed him into a coffin and he got out of the coffin without removing one nail, [He has come inside.] There is a trick that would come in handy for me - get me out of this 2 by 4 situation!"

- *The Glass Menagerie* by Tennessee Williams in Scene 4. Here Tom is speaking to Laura after he returns from staying late at the movies.
- This long monologue highlights Tom's desire to escape from his own stifling life. This overtly exaggerated description also brings forth the hollowness/ mediocracy of the magic/ movies and Tom's obsession with it. Tom, while he pretends to be overwhelmed by the magic trick is also aware of the banality and the phoniness of the same.

- Tom is desperate to move away from his mother, his confining surroundings and his seemingly inescapable life, but at the same time he is also sensitive enough to understand that he is unable to escape from his surroundings. This excerpt highlights the sad attempt at escaping reality which in turn projects the sadder truth about Tom's life and his half-hearted desire to walk away from the same.
- Laura's innocence is contrasted against that of Tom's bitterness. While Laura uses the glass menagerie to create an escape for herself, Tom uses the movies and their visual trickery as a tool to escape his reality. While he understands that his escape lies within his reach and he is responsible for his own salvation, he also recognizes the stifling influence his mother has had on him in the follow-up to this excerpt.
- The magic of the stage show, the grand quality of the show and the escape from the coffin are contrasted with Tom's life and its contained, conditioned and imprisoned existence.
- This play carries autobiographical elements of Tennessee Williams' life and his constant struggle to walk away from the harsh truths knowing his escape is an illusion.

1 (d) Athol Fugard's *Sizwe Banzi is Dead*

"You must understand one thing. We own nothing except ourselves. The world and its laws, allows us nothing, except ourselves. There is nothing we can leave behind when we die, except the memory of ourselves. I know what I'm talking about, friends – I had a father, and he died."

- This is an excerpt from the play *Sizwe Banzi is Dead* by Athol Fugard, and co-authored by John Kani and Winston Ntshona.
- Here Styles, the owner of the Photographic studio is reminiscing about his own life after having read a newspaper article about an automobile plant.
- The story of a self-made man is told to the spectators through Styles monologue at the beginning of the play and the given excerpt is from that monologue.
- In his narrative Styles highlights about the discrimination faced by South Africans of colour, and how their legacy is only continued through memory, that is preserved, in the form of a photograph.
- Through this excerpt, especially through the last line "I had a father, and he died" the ambiguity of memory and the negative political history- that has left nothing to the coloured people in South Africa is suggested.
- The exploitation, history of apartheid and the oppression undergone by the people of colour in South Africa, that left them nothing, except their memory of themselves, is brought forth in the desolate tone of the chosen excerpt.
- This monologue can be contrasted with Sizwe Banzi's situation of where he wants to create a new life for himself, but as a last goodbye wants to take his picture, as a means of countering the larger erasure of his own identity.

1 (e) Harold Pinter's *The Dumb Waiter*

To ear. He listens. To mouth.

Straight away. Right.

To ear. He listens. To mouth.

Understood. Repeat. He has arrived and will be coming in straight away. The normal method to be employed. Understood.

To ear. He listens. To mouth.

Sure we're ready.

To ear. He listens. To mouth.

Right.

He bangs the tube up.

This extract comes just before the end of the play and is crucial to understanding its final outcome. Though there is some slight ambiguity as to reason and motive, the end which this section directly leads to is the discovery that Gus is the target of the "hit", and that Ben his senior partner has been assigned to shoot him. The play ends with a dishevelled, revolverless and stooped Gus looks up at Ben who has his gun pointed at him. This is the tense last moment, when it is still unclear who their next target will be.

As always, the language is sparse, even monosyllabic. The quiet menace that has been building up until this point is suddenly unleashed in a very understated, matter-of-fact way. The point is that neither Ben nor Gus, nor the audience know who the victim/target is, and there is a momentary shock of disbelief bordering on rejection (as impossible). It seems absurd that one of the two protagonists and partners will kill the other, by blindly unquestioningly following instructions that make no sense. The play, written in 1957, leaves it open whether Gus will actually kill his friend/partner or question authority. However, given the action and discussion that precedes, where Ben has constantly chosen unquestioning and untroubled obedience, it would appear that he cannot put implement his orders.

This is the power of the play, as it dramatizes through the trivial and the unexpected, the hidden menace of the everyday, and the terrible toll that questioning authority generates.

2. Comment briefly on any one of the following passages, explaining its significance to the novel from which it is taken.

a) Thomas Hardy's *Tess of the d'Urbervilles*. (Part 4/ Phase the Fourth: Consequences/ Chapter 33)

Her night was a broken one, as it well might be, and she listened for the first faint noise overhead. It came, as usual; he descended, as usual. She descended. He met her at the bottom of the stairs, and kissed her. Surely it was as warmly as ever?

He looked a little disturbed and worn, she thought. But he said not a word to her about her revelation, even when they were alone. Could he have had it? Unless he began the subject she felt that she could say nothing. So the day passed, and it was evident that whatever he thought he meant to keep to himself.

- This is Tess's voice, presented to the reader in a third person omniscient narrative, after having slipped a letter to Angel about her history with Alec and the consequences. Tess's dilemma about keeping the truth from Angel increases after a man named Groby from Trantridge recognizes her and insults her alluding to her past. In a moment of fear and wanting to come clean to Angel, she writes a letter and slips it under his door.
- This excerpt shows her anxiety on the morning after she slipped the letter under Angel's door. Tess's trepidation reflects her self-questioning of her worth. Tess is looking for signs of disapproval and anger from Angel and every little action of Angel is reinterpreted and dissected. The ultimate

misunderstanding between Tess and Angel too is hinted at through this, and Tess's actions are partly responsible for the ensuing misunderstanding.

- This section is significant to the development of the plot, since after this moment, Tess' life takes a turn for the worse. After experiencing a brief period of peace (both within her self and from her own community) Tess is once again plagued with doubt, indecision and most of all criticism from her own (community/ people she respects and cares for), for her past.
- Hardy shows the anxiety, helplessness and fear of Tess through her constant observance of Angel. Through this Hardy also criticizes the societal pressure that is on Tess, which compels her to confess herself as a sinner as opposed to being a wronged woman.

b) *Life of Pi* by Yann Martel from p 97.

"Richard Parker, can you believe what has happened to us? Tell me it's a bad dream. Tell me it's not real. Tell me I'm still in my bunk on the *Tsimtsum* and I'm tossing and turning and soon I'll wake up from this nightmare. Tell me I'm still happy. Mother, my tender guardian angel of wisdom, where are you? And you, Father, my loving worrywart? And you, Ravi, dazzling hero of my childhood? Vishnu preserve me, Allah protect me, Christ save me, I can't bear it! TREEEEEE! TREEEEEE! TREEEEEE!"

- This excerpt is taken from the second stage of the narrative where Pi finds himself shipwrecked and stranded on the Pacific with only a Royal Bengal tiger for company on a small life boat.
- This is significant to the narrative and the character development of Pi, because this is the moment Pi comes to realise that he is alone (with Richard Parker, if the tiger is to be interpreted as another living being) and has only himself to depend upon, for his survival.
- Pi realizes that he is the only survivor of *Tsimtsum* and also realizes that he needs to survive with Richard Parker not only because it allows him something to do (in the form of taming Richard Parker and keeping himself safe) but also because he owes Richard Parker his life.
- His shock at finally realizing the enormity of the situation, his desperation and his deep grief are explored through this section. This is one of the few instances that Pi mourns his family.
- This excerpt demonstrates how he comes to term with his loss and how he falls into the familiar tropes of religion and wilderness/ nature to keep himself occupied.
- The dismissal of family with one reference each to his parents and sibling together with his invocation of all the forms of religious protection stand in contrast to his use of the whistle to train/ scare Richard Parker in to obedience.
- This can also be read as a moment of creating the alter-ego to keep himself sane and safe from trauma and the enormity of the situation at hand.

c) *July's People* by Nadine Gordimer (early in the novel, shortly after the Smales have come to July's village: Bam is trying to set up the water tank)

Lucky to be alive. Neither could expect the other to say what would come next; what to do next; not yet. He arranged the stones brought from some other attempts to build something that had fallen into ruin. That was how people lived, here, rearranging their meagre resources around the bases of nature, letting the walls of mud sink back to mud and then using the mud for new walls, in another clearing, among other convenient rocks.

- This excerpt is important because it marks the first phase of the developing relationship between the Smales family and July's people, when there was still hope that liberal goodwill and surface civility will lead to real respect and understanding on both sides.
- It is also the forewarning of the radical difference between "blacks" and "whites" in the context of South Africa at the time, in the view of the author.
- There is some stereotyping of the blacks here as apathetic and fixed in their ways, as well as a representation of the whites as practical and caring – both these stereotypes are rejected as the novel progresses, however.
- The narrative voice, though apparently omniscient (neutral?) actually takes up the attitude of Bam and Maureen.
- To counter this there is also a strong sense of the resilience of the blacks, yet who have no time or inclination to worry about non-immediate concerns since survival itself is all-consuming.
- Most important is that the gap and difference in the two sets of attitudes, the two mental frames and the two responses to lived experience is brought out here indirectly and sensitively.

For further analysis please refer to the extended description of the novel under Question 6 (v) in Part B.

d) *Nectar in a Sieve* by Kamala Markandaya

To the children I handed out two annas apiece, to be spent on fireworks. I had never been able to do so before – in previous years we had contented ourselves with watching other people's fireworks, or with going down to the bonfire in the village, and even now I felt qualms about wasting money on such quickly spent pleasures; but their rapturous faces overcame my misgivings. It is only once, I thought, a memory.

- Because Rukmani is very poor and has been schooled in the ways of necessary frugality, this gesture of relative extravagance is significant in the novel.
- This incident brings home what it means to be in both chronic and acute poverty.
- It serves to humanize the characters, especially Ruku, and we are able to see and sympathise with her as more than a stereotype or empty faceless and anonymous example of poverty.
- At below subsistence poverty levels, where it is difficult even to ensure the family's next full meal, even small "luxuries" like fireworks have to be experienced by children second hand.
- Hence, while being an everyday occurrence to other groups, this act by Ruku is a huge defiance of the state her family is in.
- Less imaginative and more moralistic assessments will criticize this decision on the basis that it is foolish and extravagant, when she should have saved the money for the future, but this misses the point that the children will experience great joy and even enhanced self-esteem from this, which cannot be measured merely by annas.

e) *Remains of the Day* by Kazuo Ishiguro (p 114).

Let me make clear that when I say the conference of 1923, and that night in particular, constituted a turning point in my professional development, I am speaking very much in terms of my own more humble standards. Even so, if you consider the pressures contingent in me that night, you may not think I deluded myself unduly if I go so far as to suggest that I did perhaps display, in the face of

everything, at least in some modest degree a 'dignity' worthy of someone like Mr Marshall – or come to that, my father. Indeed, why should I deny it? For all its sad associations, whenever I recall that evening today, I find I do so with a large sense of triumph.

- This excerpt is a reminiscent thought from Stevens the butler who looks back on the conference of 1923 with pride.
- Stevens thinks of this as a turning point in his career, while refusing to acknowledge that the same conference took place while his own father was drawing his last breath.
- This incident is a turning point in the narrative because the conference seals Lord Darlington's reputation as a Nazi supporter thus leading to his gradual decline as a respected person (which Stevens is unable to understand or even critique, which shows his own misguided loyalty to the old British values) and Stevens' own personal relationships with Ms Kenton (because he is unable to acknowledge her feelings for him and prides himself on being 'proper' with no emotions).
- Stevens' dedication to work and his emulation of other master butlers of his generation seems misguided and displaced. Stevens is unable to face his own emotions and despite the fact that he in passing mentions the sad associations with the event, he is emotionally stunted due to his misplaced sense of propriety and decorum.
- Ishiguro uses long winded, rhetoric to highlight how much Stevens is influenced by his own interpretation of nobility and class.
- This excerpt also highlights how Stevens interprets loyalty to his master, Lord Darlington without any individual thoughts and insights, which in turn demonstrates his own inability to fit into the larger demands of his contemporary society that is rapidly changing from a feudal order to a more modernized liberal economy.

3. Comment briefly on the following passage, explaining its significance to the short story from which it has been taken.

Then all at once she understood. She smiled. A little dimple appeared for a moment. I had never seen that dimple before. I never saw it again. Her teeth were very small like little gleaming grains of polished rice. And all the stars in the sky tumbled right into her great black eyes.

Chitra Fernando "Action and Reaction" (shortly after Kusuma has been taken in as a "servant" by Loku Naenda)

This is perhaps the only ambiguous and nuanced moment in the entire short story, or alternatively it could also be poor writing (which is more likely)! This judgment depends on how we interpret the sentence, "Then all at once she understood." If this understanding relates to Mala's strategy for obtaining Loku Naenda's approval for the Colombo visit, it then pre-figures Kusuma's assumption of the "same" role when takes over Loku Naenda's life and belongings. If all Kusuma understood was that she was being taken to Colombo, and if that understanding took so long (and was presented as a flash of insight "all at once") it is hardly convincing.

The narrator Mahinda describes Kusuma's appearance (as a 12-year-old), focusing on her face. Even if we let the once-in-lifetime dimple pass, the teeth like "little gleaming grains of polished rice" is inappropriate because the shape of the grains will hardly ever resemble (a child's) teeth. The stars of the milky way tumbling into Kusuma's "great black eyes" in daylight too is an unsatisfactory metaphor to say the least. It would appear that the author wishes to highlight this incident as the high point in Kusuma's life at Loku Naenda's home – a fleeting, false moment of pleasure which was snatched away arbitrarily.

The writing is weak, with pretensions to being original and colourfully metaphorical. Nangi raced to the "back of the house" where "Kusuma was sweeping the garden" and told her that she was being taken to Colombo. "Kusuma stood

where she was, quite still", stared and then "all at once she understood." So pray how did Mahinda see her little dimple for the first and last time (not to mention her teeth like polished rice) unless her had also run to Kusuma with his sister (not mentioned and certainly not in character)?

4. Comment briefly on the following extract, explaining its significance to the poem from which it has been taken.

If thou be'st born to strange sights,
Things invisible to see,

Ride ten thousand days and nights,
Till age snow white hairs on thee,
Thou, when thou return'st, wilt tell me,
All strange wonders that befell thee,
And swear,
No where
Lives a woman true, and fair.

John Donne, "Song: Go and Catch a Falling Star" (second stanza of the poem)

The juxtaposition of "true" and "fair" reiterates the crux of the poem. Donne or his poetic persona cannot reconcile beauty and loyalty/steadfastness in a woman, claiming that it is impossible to encounter even for someone who spends a lifetime scouring the earth to find such a woman. The last stanza goes even further in his cynical critique of the female ethic and sensibility, stating hyperbolically that all it will take is a few moments for a woman to be "false ... to two or three."

Note that William Empson, a lifelong admirer of Donne, wrote of this poem: "the song had aimed at being gay and flippant but turned out rather heavy and cross". The strategy of the poem is to suggest various impossible (even absurd) tasks and then equate these to finding a faithful and beautiful woman. For us today, it is a hackneyed and tired sexist theme, alas, especially since Donne seems to have no doubt that "ugly" women are faithful, perhaps he would say that is because no one else want them! A more charitable explanation is provided by John Carey, the famed Donne scholar, who states (unconvincingly?) that the poem is more a plea for self-improvement and broadening one's experiences [make discoveries and see strange sights] than about women's honesty.

The song quality of the poem and its metric structure are interesting: sure to elicit appreciation from better-prepared students.

Part B

Essay: Four questions of 17 marks each

Category / Criterion	Total Marks Allocated	A Grade (14 – 17)	B Grade (11 – 13.5)	C Grade (9.5 – 10.5)	S Grade (6.5 – 9.0)	F Grade (0.0 – 6.0)
Understanding and addressing the question	3.0	2.5 – 3.0*	2.0 – 2.5*	1.5 – 2.0*	1.0 – 1.5*	0.0 – 1.0
Demonstration of overall knowledge of the text and its context; relating this knowledge to the question	2.0	1.5 – 2.0	1.0 – 2.0	1.0 – 1.5	0.5 – 1.5	0.0 – 0.5
Structure of response, use of quotes and examples appropriately	6.0	4.0 – 6.0	3.5 – 4.5	3.0 – 3.5	2.5 – 3.5	0.0 – 3.0
Persuasiveness, originality, insights, flair	2.0	1.0 – 2.0	0.5 – 1.0	0.0 – 0.5	0.0	0.0
Language (see descriptions below)	4.0	3.0 – 4.0	2.5 – 3.5	2.0 – 3.0	1.5 – 2.5	0.0 – 1.5
	17.0	14 – 17	11 – 13.5	9.5 – 10.5	6.5 – 9.0	0.0 – 6.0

*The minimum mark for understanding and addressing the question stipulated for each letter grade is a pre-requisite for assigning this grade.

Language competence criteria & equivalent letter grade

Assessment	Mark	Equivalent Grade ³
Outstanding writing	4.0	A+
Free of error, coherent and persuasive:	3.5	A
No major errors but contains a few minor inaccuracies:	3.0	B
Some awkward constructions etc., but demonstrates competence	2.5	B/C
A smattering of errors and problems with idiom and/or style:	2.0	C
Many errors but communicates basic ideas clearly:	1.5	S
Errors adversely affect the ability to understand student's ideas:	1.0	F
Incoherent and unacceptable linguistic expression:	0.0 – 0.5	F

General Note:

Please note that whether a candidate agrees or not with the proposition contained in the question is never as important as whether the response is persuasively argued, using appropriate evidence from the text and other sources, which are duly acknowledged. Only basic information is provided below to guide examiners in their assessment. The notes below are neither comprehensive nor essential for grading student responses, but serve only to assist. Wherever Tables have been provided they need to be fleshed out or supplemented as necessary by the Assistant Examiners in consultation with the Chief Examiner.

³Note that language competence is a necessary but not sufficient criterion for obtaining the higher grades. Thus, a student with good competence may still fail if s/he has not demonstrated adequate knowledge of the texts, and/or grossly misunderstood the question.

1. Drama

Answer any one of the following questions. Do not answer the question which is based on the text you selected in question 1 of Part A above.

- (a) "Shakespeare plays with us throughout *Othello*, exploiting stereotypes, arousing expectations, alternatively fulfilling and frustrating our preconceptions. . . . I think this play is racist, and I think it is not." Do you agree with this description of Shakespeare's *Othello*?

The question has been identified by teachers as difficult and hence must be treated with some lenience, but not in relation to students who go off at a tangent. It calls for the following analysis:

- An identification of the ways, if any, in which the play uses stereotypes
- An analysis of the ways, if any, in which the play creates expectations in the audience AND
- An examination of the extent to which the play fulfils and/or frustrates audience/reader expectations based on
 - Their response to the stereotypes presented
 - Their going along with the expectations created
- In presenting these stereotypes is the play racist?
- In frustrating these preconceptions is the play non-racist?

The candidate's assessment should be based on at least one of these three distinct yet closely inter-connected issues: stereotypes, expectations, preconceptions.

Among the key points to be made are the following:

- ❖ Othello, the Moor, as a stereotype of the black warrior: animal-like in his strength and skill at war, yet unthinking and inept at social relationships, insanely jealous and irrational etc.
- ❖ Desdemona as the naïve and foolish woman who cannot even sense impending danger when it reaches her.
- ❖ The flimsy and improbable plot which can only be justified through racism at the expense of Othello and yet in this context seems inevitable, even predictable, since their marriage is seen as "unnatural."

Students need to connect the racism (or its refutation) to the unfolding of the plot, and especially the ending in murder-suicide.

- (b) "Colonial rule is neither benevolent nor beneficial, but the colonized always find the means to appropriate the rules to suit their own agendas." Examine William Shakespeare's *The Tempest* in light of this statement.

Answers should address the two strands of this question as follows:

1. The analysis of colonial rule as neither benevolent or beneficial
2. The ways in which colonized appropriate these rules to their own benefit

In light of the statement, an ideal answer would look at the different modes through which colonial rule is enacted on Ariel and Caliban, by Prospero and the other nobles, the ways in which Ariel and Caliban react to and appropriate the same rules to suit their own agendas and the complex relationships that exist between Prospero and Caliban, between Ariel and Prospero and also between Caliban and Ariel. The students can also argue using the brief encounter between Caliban, Stephano and Trinculo to illustrate how one form of colonization is ousted through the means of another form of hierarchical power.

The following should be highlighted or elucidated in an answer that successfully addresses the question:

- Different ways through which Prospero exercises his power over the Island dwellers; Ariel and Caliban: Prospero has used magic, coercion and pitting one against the other to divide Ariel and Caliban to make them work for him. While Ariel is placated and is placed at a higher position than of Caliban to employ his services, Caliban is demonized, demeaned and threatened to get his services. These subtle power relationships between the colonized and among the three of them are exemplary of how the colonial rule uses presents and penalties to divide and rule the colonized.
- Prospero's relationship with Caliban and Ariel: The subtle power play between Prospero and Ariel is evident from the beginning of the play. While Prospero's dominance over Ariel is obvious, it is also evident that Ariel is subservient as long as he is promised something in return; his freedom. The Sprite is willing to do Prospero's bidding only in exchange for his own freedom. In his bid to negotiate and bargain, the Sprite is willing to overlook the former relationship with Caliban (as residents of the same Island, before Prospero's arrival) and dominate/ torture Caliban using his own magic.
- Prospero's relationship with Caliban is one of power hierarchy that is full of authority and rebellion. While Prospero uses all his magic and power to dominate Caliban, the latter makes use of every chance to rebel against Prospero's authority. As Caliban declares, since Prospero taught him language, he will use it to curse! Another important aspect of this relationship is Prospero's accusation of Caliban's attempt at ravishing Miranda. This while it is never proven except in Caliban's declarations to people the island with Calibans and how he wants to defeat Prospero so that he can have Miranda in his bed, is a reflection of how the colonized is usually demonized by the colonizer to the extent that mere infatuation or admiration turns into a violent desire to possess and own.
- An ideal answer should look at the subtle power play that makes Ariel better than Caliban in Prospero's eyes and how the victim becomes a victimizer through the actions of Ariel against Caliban. Students should look at how no single party (Prospero, Ariel or Caliban) is guilt free in their efforts to wield the most power, and in their attempts to own the island.

(c) Discuss how *Sizwe Bansi is Dead* illuminates the importance of establishing one's own identity and self-worth in spite of existing social and political hierarchies.

Two aspects need highlighting in the answer:

- The importance of highlighting one's identity and self-worth
- The existing social and political hierarchies that make this risky, even dangerous

In an ideal answer, students should look at the following aspects of the play to elucidate how the play highlights the importance of one's own identity and self-worth, through a detailed analysis.

Importance of identity is explored through an ironical situation of Sizwe Bansi's appropriation of Robert Zwelinzima's identity. Bansi is forced to appropriate an identity of a dead man to find a living and to stay in the capital. Identity here is questioned and contested. What identity is the real identity? Is it the identity that is given to you or is it the identity that one is willing to take over? Does having a different name on a pass book, issues for the benefit of the White rulers affect one's own identity?

Styles is another character through whom self-worth and identity can be explored. The anecdotes that are related by Styles, especially about his own past at the automobile plant are important to identify his own stand on individuality and self-worth. Styles believes that the white rulers demean the Black workers stripping them of their intelligence and their individuality. He retaliates by translating what the white Baases say using humour so that his own people are able to find humour in the situation and not get affected by the curt, dry reactions of the white owners.

Styles also uses his photographic studio to instill a sense of worth in his own people through the preservation of memories. Styles encourages Sizwe Bansi to imagine himself as a successful man, so that the photograph will make Bansi's wife happy. Styles derives pleasure through the act of preserving memories for Black people who are treated like non-entities by the Whites and their rules.

- (d) "Reality is often disappointing, but it is sometimes difficult to accept. It is also often impossible to escape from reality" In light of this statement, discuss the importance of reality and its hold on the characters in Tennessee Williams' *The Glass Menagerie*.

Effective responses should look at the three following aspects of the prompt provided:

- ❖ An examination of the following aspects of reality as demonstrated in TGM
 - That reality is disappointing
 - That reality is difficult to accept
 - In addition to the above, reality cannot be escaped
- ❖ On the basis of this understanding of reality (which they are free to reject as well), candidates should discuss (a) the importance and influence of the conditions imposed by reality on the characters' lives: how do they respond to their life issues, both positively and negatively, and what, if any, are the ways in which they try to resist these pressures.

Examples of the ways main characters respond to the burdens and pressures of "reality" in their lives:

- How the characters prefer to avoid reality by resorting to fantasy- glass menagerie and movies, past gory of the Southern life
- Amanda's constant desire to relieve the past
- Laura and Tom – captive in a past that is no longer theirs
- Avoiding the mother- financial situation and social concerns -- power cuts, Tom's job, Amanda's constant badgering about Laura's 'gentleman caller'

- Jim – reality – breaking the unicorn – especially the symbolical meaning of the unicorn – a mythical creature- no longer part of the reality

(e) “The Dumb Waiter creates a powerful sense of menace, fear and uncertainty through a combination of ordinary conversation and silence.” How does this description help you to understand Pinter’s play?

The question requires a tripartite structure as follows:

1. Analysis of the extent to which **TDW** creates a sense of (a) menace and (b) fear
2. Examination of how, if at all, (a) and (b) are created by a combination of ordinary conversation and silence.
3. To what extent does the above approach help in understanding the play. In other words, does this capture a key focus of **TDW**?

Note that 3 above is difficult and only the best answers will include this aspect in their analysis. Hence, a thorough treatment of 1 and 2 is sufficient to obtain even a high B, if the other requirements of the marking key are met.

What needs to be determined is whether the candidate has been able to distinguish and describe the difference between menace (towards someone else, including the audience) and fear (internal, again including the audience perhaps). Also, it is not easy to establish that it is the combination of conversation and silence that creates this mood and ambience. Again, the crux is that this is ordinary conversation that in another context would probably be utterly harmless.

Candidates should provide clear examples from the “time-passing” conversation between Ben and Gus, as well as the dumb waiter messages, to establish these points. Here are some examples:

- The reading of the news reports and the different reactions of Ben and Gus to these.
- The language (idiomatic expressions/phrases) issues that they argue over, such as “lighting the kettle”.
- The physical altercations they have, such as Ben throttling Gus.
- The killing of the woman.

6. Novel

Answer any one of the following questions. Do not answer the question based on the text you described in Question 2 in Part A above.

(i) Piscine Molitor Patel’s journey derives its ‘authenticity’ and ‘accuracy’ through the various voices that are woven into the plot. Examine how the use of multiple voices in *Life of Pi* highlights its thematic concerns and narrative variation.

Answer should address the following strands in the question

- The authenticity and accuracy of the narrative
- Different voices/ narrative strands in the plot that contribute/ refute the authority and/or authenticity
- How do the different perspectives help in highlighting the themes of the novel
 - ❖ Candidates can also reject the idea of authenticity and accuracy which will be a valid answer, proven with evidence to show how the novel is full of inaccuracies and is a creative fiction.

- ❖ The novel, and how the story is being recounted by an adult Pi, living in Canada and is being recorded by a struggling novelist can be used by the candidates to argue for the novel's lack of authenticity and accuracy.

An ideal answer should address the following concerns:

The techniques used in the novel offer different insights to the development of the story. The frame narrative or the voice of the unknown narrator/ writer offers us a glimpse of Pi's life as it is now. Pi is a grown man with a family of his own and is now settled in Canada. His life and its altered status give the readers a sense of 'authenticity' especially because Pi as a character is presented to the reader through another narrator. Thus, having a frame narrative where the voice of Pi is brought forth through the voice of another narrator adds a layer of believability to the plot, thus offering accuracy and authenticity to the plot.

Another technique used by the narrator is the documentary style/ journal style of narrative for the section narrated by Pi. He documents his life as if recording it in a journal or preserving it as a memory, once again giving a sense of authenticity and accuracy. Since the memories are that of Pi and since he records them through meticulous means, such as lists and different entries, the readers are made to believe that this memory is not a fabrication but is a recollection of real events.

The same narrative technique can be used to question the veracity of the story as well. Since Pi recalls what has happened to him when he was a young boy, the reader is allowed to wonder whether the memory recollected is accurate. Since memories change, and since Pi changes the ending of his narrative especially when interrogated by the Japanese officials, the readers can question the accuracy of Pi's journey as well as his narrative. This quality of the novel offers different interpretations and also jeopardizes the fine balance between authenticity and fiction.

(ii) "Ishiguro's *Remains of the Day* is a complex discourse on self-deception and post-war delusion." Respond to this statement with reference to the text.

Two distinct (even unrelated) points have to be established to justify the quotation: self-deception, which is individual and internal to the protagonists, and post-war delusion, which is a more public discourse. It appears difficult to establish the connection between these two elements, and hence do not place great importance on this aspect. If, however, outstanding answers attempt to explain one in relation to the other – such as Stevens' self-deception on the perennial role and importance of butlering as avocation, which he sees as inextricably linked to declining standards and values in the wake of the war – should be rewarded.

- Self-deception -- Stevens' insistence on the glory of the past, trying to emulate the old butlers, good of his former employer, his stringent principles
- Post war delusion – Stevens' reaction to the modern world, how he still looks for the old things (silver polish/ British Countryside) Stevens' inability to take criticism
- The larger allegory of Miss Kenton's rejection of Stevens

(iii) Hardy presents a scathing social criticism through Tess who is able to navigate social conventions on desire through many forms of compliance and resistance. Examine the use of desire and conventions to critique social beliefs in *Tess of d'Urbervilles*.

The following strands (not necessarily all of them) need to be examined by a candidate to answer the question

- Hardy's criticism of society and its different values – religion, its various forms of appropriation to suit the needs of individuals, social hierarchy- the importance placed on family lineage but which is always complemented with wealth
- Social conventions of Tess' society- especially regarding desire (physical, psychological, even social (stability, acceptance)) and how Tess is able to work with these conventions – accepting and rejecting such demands
- How Tess complies and rejects her society and its demands – This might be difficult, especially to prove both, but how Tess retaliates against her society , how she challenges her society will be worthy points to note
- How do desire (as detailed above) and social conventions (religion, class, propriety etc) get used by Hardy to present Tess' character- this once again might be difficult, but if the candidate proves/ discusses desire and social conventions in relation to Tess and her plight, that is a fair argument. Good candidates will use Tess' character and connect it with Hardy's narrative voice to discuss the same.

The challenge to students is to produce an answer that covers

- Hardy's critique on society and social beliefs – through Tess and how she is ostracized by her own community for a sin she did not commit, but for which she has had to pay a steep price – religion, sex and social acceptance
- Different forms of desire – Alec's desire (physical/ sexual) which is excused and even redeemed through his conversion (spiritual redemption (??)- replacing one desire with another)
- Tess's desire – for Angel (more psychological – such as protection, need to be cared for, accepted, loved), for stability- that is spurned by the society
- Conventions vs desire – how Tess is compelled by the society to confess her 'sin' to Angel, Angel's reaction

(iv) "Markandaya's novel *Nectar in a Sieve* attempts to critique industrialization in India but does not provide a convincing account of the systematic exploitation of rural communities." Do you agree?

Answers should address the following, but not necessarily in the order below:

- To what extent does **NinaS** criticize industrialization in India?
- Though such a critique should, inevitably, explain how this industrialization exploits, how effectively does the text perform this analysis?

Based on the evidence provided for and/or against these two points, the candidate is expected to agree (fully, partially) or disagree (fully, partially) with the quotation provided.

Note that it is the second point above which is more important, and which raises the quality of the novel beyond that of a sentimental extravaganza with little artistic merit. Exploitation is not identical with suffering, of course, and requires an awareness of the social, economic and political forces at work in the process of industrialization.

Some examples:

- The callous treatment and calculated strategy (in avoiding responsibility) of the factory representatives regarding the murder of Raja, Rukmani's fourth son when he allegedly stole a calfskin from the tannery during the famine. Se actually accepts their "explanations"!

- Ruku's stoic (and naively unrealistic) faith in the system throughout the tragic unfolding of events. The entire plot and personalities operate on this "romanticized" and "melodramatic" level, with no real analysis of causal links to injustice and exploitation.
- The foreigner Kenny's unclear and shadowy role as benefactor and businessmen, which remains unconvincing and unexplained.
- The contrived positive note at the end of the novel, and the lack throughout the text of any one of the key characters who is not a "victim" (or a resigned survivor). Hence, very few structural issues are analysed and there is little analysis of the underlying process of exploitation. Nor is there the "alternative" of the agrarian option discussed, except in terms of the vagaries of natural phenomena such as rains and droughts.

(v) "What happens to the Smaleses and to July – the shifts in character and relationships – gives us an unforgettable look into the terrifying misunderstandings between blacks and whites in South Africa in the 1970s." Is this an accurate analysis of Gordimer's *July's People*?

Satisfactory answers will seek to address the following:

- A summary of the shifts in character and relationship between the Smaleses and July, as a result of being forced to move from Johannesburg to July's village.
- An explanation of these changes in terms of the huge gap in understanding between whites (the Smaleses) and blacks (July, mainly) during the 1970s in South Africa.
- To assess whether looking at the novel through this lens adequately captures a key focus of the novel.

Students need to provide clear textual examples as evidence for and/or against the following:

1. To what extent are there shifts in character and relationships:
 - a. How Bam and Maureen relate to July in Johannesburg and how this context changes drastically in July's village:
 - i. From being "servant" July is suddenly cast in the role of host;
 - ii. From being in control, the Smaleses have to depend on July for their very survival as they have no other options or persons to turn to
 - iii. July has now to sponsor and intercede on behalf of the Smaleses.
 - b. How these changes in location and power relations in turn affect the personalities and attitudes of the three main protagonists:
 - i. As July's self-confidence and assurance increases, Bam's and Maureen's self-confidence and comfort zones shrink, albeit differently.

Notes:

Since the text is not widely taught or available, the following summary and points about the **JP** are included to help marking examiners in general, though not all the points will be relevant or useful to address this question.

- (a) What, if any, is the nature of the gulf between the two main "ethnic" (often miscalled "racial") groups in South Africa as depicted in **JP**?
 - a. Physical differences are the least important, though they generally form the basis of this separation (some "blacks" can be very "fair", for instance, and many people are "mixed")

Cultural and linguistic differences go beyond the surface and obviously discernible ones to deep-rooted values and worldviews

- b. This “gulf” or gap cannot be easily bridged by helping one another, kindness and goodwill, because they make sense of their world differently. They understand history differently. They may have different aspirations and expectations for themselves and their loved ones.
- (b) Are “racism” and inequality the only obstacles to reconciliation of these differences between “blacks” and “whites” as portrayed in the novel?
- July shows no racism or even anger at the racist violence directed at him and his family, and Bam and Maureen are progressives who do not share the overt racist worldviews, yet there are huge gaps in their understanding and acceptance of each other, which goodwill alone cannot resolve.
 - Overt racism and prejudice, as well as structural discrimination, can be addressed by legal and other official means, but this fundamental difference in understanding and value systems [see context passage] is much more difficult to address.
- (c) Are these differences (identified above) “irreconcilable”, or do they require much greater time and work to overcome?
- (d) Background: using the quote from Gramsci which is at the beginning of the book. The following section is deemed necessary because not many examiners have had the opportunity to read and/or teach this text.

“The old is dying”: The old system of white minority rule reinforced by apartheid is under threat at the time of writing this novel (1981), but the plot is a fictional future created by Gordimer in which the blacks have staged a violent revolt, creating chaos and uncertainty for the white liberal family that has fled Johannesburg and sought refuge in the village of their servant July. For instance, the novel ends with the landing of a helicopter in the village but no one knows whether it is controlled by friend or foe. Bam and Maureen Smales keep listening to their radio in the vain hope of finding out what is happening and who is winning the battle for control of the country. “The new cannot be born”: While it is clear that the old dispensation is irrevocably destroyed, there is as yet no stability or certainty of the nature of the new dispensation. Apartheid has to be dismantled but what exactly will democracy look like in South Africa. Note that the novel was published in 1981 and the first post-Apartheid elections were held in 1994. Confusion and uncertainty mark the present, just as inequality and discrimination marked the past.

“In this interregnum there arises a great diversity of morbid symptoms”: the novel focuses on precisely this morbidity, where change has only deepened mistrust and miscommunication, where the roles of master and slave, white and black, have been reversed, not replaced by equality and mutual understanding. The transition from white minority rule to black majority rule in the novel reflects the same violence and insensitivity. The transformation presented in the novel is huge, while at the same time it is shown to be negligible.

Gordimer’s novel goes against the “natural” and legal segregation of black and white families in South Africa during Apartheid. Early in the novel she presents a crisis that forces the “mixing” of the Smales family with their servant July’s community, reversing white-black power relations as well since the white family is now (temporarily) beholden and subservient to the black family. By focusing on socio-economic differences and other inequalities which go beyond the individual characters themselves, Gordimer powerfully dramatizes racial inequality and injustice under Apartheid.

The novel is a powerful critique of conventional “black” and “white” analyses of the problem of apartheid, and hence the statement is an excellent guide to the novel. However, students should not be penalised for arguing for or against this statement. Your assessment, as always, must be based on the evidence and arguments provided by the student.

The reiterated motif of lack of understanding and miscommunication heightens the problems that stand in the way of the necessary inter-dependence, making it difficult to address, even recognise: "But the white woman didn't understand..."

The following summary provides a clear picture of the points that students can use in their answer:

"July is the male servant of the Smales family—Barn, Maureen, Royce, Victor and Gina. The white family has escaped the fighting in their village in the Smales' bakkie under July's direction. When fighting overtakes the Smales' hometown, they abandon their comfortable suburban life and find a saviour in their servant, July, who offers them a way to safety. After a three-day journey, they arrive in July's village and occupy his mother's hut, much to his mother's dismay."

"The Smales' struggle to adapt to rural life and to life without their former servant. They must learn to live without the simplest of suburban accommodations such as hot water for a bath. Where they once enjoyed a master suite, seats from the car now double as beds. They battle the heat, fleas, cockroaches, and mice, constantly hoping for good news from home. July deals with the threat to his person, family, and community that the presence of this white family brings. Over the course of several weeks, the Smales and July struggle to redefine their relationship. What was once so clear and familiar to the Smales—master and servant—is now unclear and ill-defined. Maureen both offers to take on more responsibility, while simultaneously trying to continue to control July and his choices."

"The tension in his family and the unwanted attention from the community at-large strains July to his breaking point. The village chief hears of their presence and summons them to speak with him."

"The fighting inches closer to the remote village, and the local mine shuts down. The book ends without a definitive conclusion. An aircraft lands in the village. No one is certain whether it is an ally or enemy plane. For Maureen it does not seem to matter. She runs toward the plane without any thought for her husband and three small children." <http://www.bookrags.com/studyguide-julyspeople/>

7. Short Story

- a) Examine the use of 'choice' in determining character development, plot advancement and/or individual emancipation with reference to at least three short stories prescribed in your syllabus.

The following Table provides examples of how choices (it is not exhaustive) shape the lives of key characters and influence the development of the storyline in the short stories under consideration.

SHORT STORY	Identification of key moments when CHOICE is exercised	The role(s) and function(s) of these CHOICES in the story	Analysis of the impact of these CHOICES on the characters & plot
"Eveline"	Eveline's choice to leave with Frank, the choice to move away from her present life, the choice to go back to her family and her present life	While Eveline earlier chooses to leave her home and elope with Frank, her final "choice" to stay is clearly presented as involuntary.	She no longer has the capacity or freedom to make life-changing choices due to the complex and stifling world she inhabits.

"Cat in the Rain"	The wife's choice/ desire to have a cat- not necessarily a choice but more of a desire that evades fulfilment		
"Everyday Use"	Dee's choice to move away and also reinvent herself as Wangero Mama's choice to stay back and retain her traditional life style Maggie's choice to honour her own ancestry		
"Interpreter of Maladies"	Mrs Das's choices- to have an affair, to confess her unhappiness to Ms Kapasi		
"The Thing Around Your Neck"	Akunna's choice to move away from her uncle's house, to move away from her relationship with her white affluent boyfriend The choice to cut ties and to return to Nigeria	It is clear that the "choice" to leave her uncle's house is not "free" and not even a choice in the normal sense.	
"Action and Reaction"	Loku nenda's choice to adopt Kamala, Kamala's choice to become the hypocritical version she has become in the present		
<u>Additional Notes</u>			

It is therefore clear from the Table above that individual (and collective) choices play a significant role in both the development of characters and plot in many of these stories. Note that some examples of such choices are uncoerced, while others are not, and this occurs along a continuum. Answers that pay special attention to these differences are exemplary and should be rewarded. As usual, students need to “prove” their case through judicious use of sound examples and a carefully reasoned argument. If less than THREE stories have been used the answer cannot get more than a “C”.

OR

- b) Evaluate how female characters in the prescribed short stories determine the course of their actions, making reference to their gendered reactions and relationships as explored. Make detailed references to at least two stories from your collection.

Satisfactory answers will identify shared and unique perspectives on how female characters make their way in life by accepting, resisting/undermining (actively, passively) gender norms and patriarchal structures in the various roles and functions they inhabit in society. Their answers will be greatly assisted by the choice of the most appropriate short stories in the syllabus for this purpose. These may include all the stories in the syllabus “Eveline”, “Action and Reaction”, “Interpreter of Maladies”, “Cat in the Road”, “The Thing Around Your Neck” and “Everyday Use”. Here, as elsewhere, what is crucial is how students present and argue for the views that they express. If students provide cogent evidence in support of arguments based on any of the short stories, these should be accepted, even if this reading is unconventional.

Acceptable answers will refer to at least two (2) short stories. If less than two stories have been discussed, an appropriate deduction should be made in the marks allocated. Three stories would be ideal, allowing for sufficient nuance and detail, but these should be picked to clearly demonstrate difference and contrast, as opposed to similarity.

Candidates should not be given more than basic passing marks for merely recounting the story line in these short stories. The emphasis should be on **presenting key characters’ choices, relationships and behaviour and in comparing/contrasting these lived realities as examples of women’s actions and reactions in response to their gender contexts.**

Position Taken or Described	Eveline	Cat in the Rain	Everyday Use	Interpreter of Maladies	The Thing Around Your Neck	Action and Reaction
GENERAL SUMMARY OF HOW KEY FEMALE FIGURES DETERMINE THEIR ACTIONS	Eveline’s promise to keep the family together- her role as the girl, her role as the carer and the nurturer of her family		Wangero’s desire to own the quilt?	The Wife’s hysterics?? Presents Mrs Das in a typical female role ; frivolous, fleeting and inconsistent. Her sexuality is more	Akunna’s desire to be valued by her White boyfriend ; Akunna’s helplessness even after being molested by	Kamala as a domestic servant, Loku Naenda as the hypocritical benevolent Sinhala Buddhist woman

				highlighted which leads to her predictable fickle nature which is problematic	her own relative The alienation because of her gender and race	
Description of the immediate and/or extended context which circumscribes and limits women's actions and responses						
Describing the basic (most important) elements in each story that control women's role and freedom to act. [e.g. socio- economic class, family, marriage, culture, religion...)						
What qualities or understanding do the women who resist such controls possess? How are these values and practices developed, and curtailed?						

How, if at all, does experience and education etc help or hinder such women?						
What role does relationships and/or sexuality play in determining women's actions under gender normativity?						
Analysis of consequences of women who go against the written and unwritten gender controls as enforced publicly and privately (family, for instance)						

OR

- c) Of the six short stories in your syllabus, which one do you consider to be the most effective in describing social injustice? Write a critical appreciation of this story justifying your choice in comparison with the other stories.

The candidate's answer should contain at least some element of **comparison** in order to establish reasons for this short story to be the "most effective" in presenting social injustice.

- ❖ At a minimum, we require at least two other stories to be briefly discussed in order to justify his/her choice. If the candidate has not done this, there should be a proportionate deduction of marks.
- ❖ Thereafter, a detailed explanation should be presented to demonstrate how the selected story describes and analyses aspects of social hypocrisy.

Ensure that structures such as "The short story X is (most) effective in portraying and criticizing the injustice prevalent in society (today) **because**" provide explicit reasons for the candidate's choice.

Description and Analysis of Social Injustice	Selected Story	Other Story 1	Other Story 2	Analysis, Comparison
Overall types and aspects of social injustice described, and their causes explained				
Focus on selected examples of injustice which are described in detail, and in a nuanced manner: 1..... 2..... 3..... Appropriateness of these examples				
Evidence of going beyond mere description to analyse and critique such behaviour and attitudes within society, through the characters'				

interventions and/or authorial narration etc.				
Evidence of how this injustice benefits certain segments of society and/or is used by individuals for their personal gain				
Analysis of the repercussions of such injustice on those who are disadvantaged by it, and the presentation of their resistance, if any, to such unfairness				
Presentation of alternatives that combat such injustice, including the risks and consequences that these alternatives must address				
GENERAL SUMMARY	<p>“EVELINE”: Patriarchy??</p> <p>“THE THING AROUND YOUR NECK”: Akunna’s rape/ being molested by her uncle because she is the powerless female/ the new immigrant. The difference between the Blacks and the Whites</p> <p>“EVERYDAY USE”: The educated vs the ‘uneducated’ ; questions of heritage and how one needs to preserve one’s culture- education as a privilege</p> <p>“ACTION AND REACTION”: The hypocrisy of piety and the division between rich and the poor. Religion as a tool for the rich to exploit the poor.</p> <p>“INTERPRETER OF MALADIES”: NRI affluence vs. Indian expectations??</p>			

Do not give more than a bare pass mark if the candidate merely recounts the plot of the selected story, however well that plot is presented.

8. Poetry

- a. Write a brief analysis of any **three poems** in your syllabus, paying special attention to the **shared thematic concerns** explored by the poets.

Students first need to describe the shared theme of ageing and illness, and then outline the manner in which the treatment of aspects of this theme is similar/different. The following Table is merely a skeleton, which will vary depending on the poems chosen by the student.

It is important to note that the student is required to write a **brief introduction** to the three poems based on the shared theme. It should, therefore, be a thematic introduction to the poems.

Aspects of the SHARED THEMES in the three poems	POEM A	POEM B	POEM C
Description of the currently unjust context or situation, including its main aspects and history			
Examination of the (root) causes and (core) consequences of this political and/or social (in)justice			
Key metaphors, similes and other descriptors that capture this situation			
The analysis and (proposed) response to the (perceived) issue(s) of (in)justice, including culpability			

The situating of the poet in relation to this (in)justice and the role of the poet and/or poetry in its resolution			
GENERAL SUMMARY OF THEMES	Beauty / Love Sonnet 141, Sonnet 73, Remember. Fisherman Mourned by his Wife, Barter my Heart, Go Catch a Falling Star	Society / Injustice / Politics Chimney Sweeper, Animal Crackers, Phenomenal Woman, Explosion, An Introduction, Suicide in the Trenches, Fisherman Mourned by his Wife, Money, Rape of the Lock Canto III, Among School Children Cathedral Builders, Morning at the Window	Identity Phenomenal woman, An Introduction, Unknown Girl, Cathedral Builders, Morning at the Window Nature Design, To a Snowdrop, A Slumber did my Spirit Steal, An Ode to a Nightingale, Spring and Fall

Since the requirement is to write an introduction, the best student essays will include a brief description of the chosen themes (political and social justice), and also explain the rationale for the choice of texts made. Discussion of imagery and approach are most usefully undertaken when the three poems are analysed individually. A summative final paragraph is also required of a good answer.

OR

- b. Examine how poets use their craft to shed light on the socio-political concerns of their time, providing detailed examples from at least three poems written by male poets..

Treatment of SOCIO-POLITICAL CONCERNS in the poems of three poems	POEM A	POEM B	POEM C
Role and importance of Patriotism in all its forms in the poem(s) [Why have these values been focused on? How central is "patriotism" to the poem? How well has the theme of			

<p>“patriotism” been developed?]</p> <p>Note that it is not always necessary for the term “patriotism” itself to be used: synonyms, antonyms and descriptions of the general ideas underlying this are sufficient.</p>			
<p>Prioritized value(s) derived from Patriotism (+ or -)</p> <p>1.</p> <p>2.</p> <p>3.</p> <p>4.</p>			
<p>Consequences that result from adherence to these values</p>			
<p>Consequences that result from rejection of these values</p>			
<p>Key metaphors and similes used to describe these values and their impact on the poem(s)</p> <p>[How have the values been described?]</p>			
<p>Other relevant elements (indicate what they are)</p>			

Note that if the selected poems are NOT from two different periods, the student cannot get a passing grade, which means the maximum that can be awarded is 06 marks.

OR

c. Critically analyse one of the following:

1. Maya Angelou's "Phenomenal Woman" and Kamala Das's "An Introduction" in terms of their portrayal of the role of women in a patriarchal society.

- The best answers will identify both similarities and differences in the roles of women in the widely divergent contexts they describe.
- Descriptions should categorise problems that women need to address and combat in India and the US, as well as more common issues that are global and shared. Note that not all these concerns will be expressed explicitly.

Role of Women under Patriarchy	"Phenomenal Woman" Maya Angelou	"An Introduction" Kamala Das
The role and function of patriarchy in the lives of the main characters and/or incidents described in the poems.		
The use of a woman protagonist and/or persona: its impact on the content, its function in explaining the consequences of patriarchy		
Identification of the key elements of patriarchy that are discussed in the poem: 1..... 2..... 3..... 4.....		
Definition / description of patriarchy and the ways in which it is over-arching [this is difficult, so only the best answers will attempt this approach]. Locating the differences in the different (yet similar?) histories of the two contexts.		

Are the religious beliefs presented in ways that exclude those who disagree or subscribe to other faiths?		
Key symbols and metaphors that exemplify and develop religious discourse in the poems		

II. Wordsworth's "To a Snowdrop", Hopkins's "Spring and Fall" and Frost's "Design" in relation to their depiction of nature.

Depiction of Nature: Description, Role & Function, Lessons	"To a Snowdrop" William Wordsworth	"Spring and Fall" Gerard Manley Hopkins	"Design" Robert Frost
Role and function of "nature" in the poems Note that it is not always necessary for the term "nature" itself to be used: synonyms, antonyms and descriptions of the natural phenomena are sufficient.			
The function of natural description: beauty, sadness, emblems/symbols from nature...			

Prioritized value(s) derived from Nature (+ or -) 1. 2. 3. 4.			
Consequences that result from adherence to these values			
Consequences that result from rejection of these values			
Key metaphors and similes used to describe these values and their impact on the poem(s) [How have the values been described?]			
Other relevant elements (indicate what they are)			

This question requires students to compare and contrast the three poems in terms of how they portray aspects of nature. Of course, the question calls for a comparison, not an individual analysis of each poem. Marks should be awarded according to how effective this comparison is. If candidates merely summarise and analyse each of the poems separately, the maximum that can be awarded is 10 marks.

III. The relationship between poetry and politics as demonstrated in at least three prescribed poems..

A quick though ultimately flawed description of the “political” at this level would be engagement with subject matter that explicitly goes beyond the “personal” and focuses on broader social issues, including those that relate to governance, equality and rights, identity, nationality, exploitation, colonialism, violence, class, gender, and so on. Of course, overtly personal poetry can also at its best explore underlying political themes.

The following list is by no means exhaustive, but it does include many of the poems with most clearly and overtly “political” themes and orientations in the syllabus: “To the Memory of Mr. Oldham”, extract from “Rape of the Lock”, “Chimney Sweeper”, “Among School Children”, “Suicide in the Trenches”, “Morning at the Window”, “Money”, “The Cathedral Builders”, “An Introduction”, “An Unknown Girl”, “Phenomenal Woman”, “Animal Crackers”, and “Explosion”.

Relationship Between Politics and Poetry	Poem 1	Poem 2	Poem 3	Other Poems	Comparison, Analysis
Descriptions of the role of Poetry in public (political) life					
Responsibility of the Poet and/or of Poetry to engage with social issues and political situations: identifying key political problems that require creative engagement					
Description/ Analysis of different kinds of political contexts and the appropriate poetic roles (e.g. post-coloniality, discrimination etc.)					
Gender and women’s socio-political concerns, including marriage etc.					
The function of poetry in the politics of identity and related issues					

Assessment whether the poem's depiction of the political is adequate, coherent, persuasive					
Other (specify)					

If answers do not include an analysis of THREE poems, the maximum marks they can be given is 4 marks if only ONE poem has been discussed, and 09 if only TWO poems have been discussed. Note that these are maximum marks (or the absolute upper limit), which hardly any answer will deserve, just as the maximum of 17 for an analysis of all 3 poems is hardly ever awarded.

Additional Notes:

Department of Examinations

G.C.E. ADVANCED LEVEL 2019

ENGLISH (73) – PAPER II [Old & New Syllabuses]

Question 1 (Essay)

30 marks

For topics (1), (2) and (3) – Factual Essay

Content (10)	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	Shows substantive knowledge of topic; relevant facts with supportive examples given where needed; has a clear argument and thesis statement.	Good knowledge of topic; facts relevant to topic given with examples; has a fairly clear argument & thesis statement.	Shows fair knowledge of topic and facts relevant to topic; few examples, weak argument, may not have a thesis statement.	Limited knowledge of topic and facts relevant to topic; no examples; lacks a clear argument /thesis statement.	Poor or no knowledge of topic, states one or two random facts only; nothing written.
Organisation (5)	(4 -5)	(3 -3.5)	(2-2.5)	(1-1.5)	(0-0.5)
	Has a clear introduction, body and conclusion/s; main ideas are supported with examples and are developed rationally to support argument; uses appropriate cohesive devices to ensure smooth flow.	Has a clear introduction, body and conclusion/s but flow is somewhat choppy; not all main ideas are supported with examples; appropriate discourse markers and linking devices are used between paragraphs.	Loose organization, lacks logical sequencing of ideas; introduction, body and concluding sections may not be clear; insufficient use of discourse markers between & within paragraphs.	A few ideas, haphazard and not linked; incorrect use of discourse markers; one or two paragraphs only.	Lacks coherence; no discourse markers or cohesive devices used.

Grammar & Spelling (10)	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	Uses complex sentences and subject-verb agreement accurately; no spelling or punctuation errors.	Not many grammatical errors but uses simple sentence constructions; a few errors in spelling and punctuation.	Obvious errors in grammar and spelling; lacks control over even simple sentence structures and tenses.	Many grammar; spelling and punctuation errors which often impede comprehension.	Nothing written, or has grammatical errors in every sentence
Style & diction (5)	(4-5)	(3-3.5)	(2-2.5)	(1-1.5)	(0-0.5)
	Sophisticated range of vocabulary; effective choice of words and idioms, uses appropriate register; shows obvious flair.	Good range of vocabulary, uses appropriate tone and register	Average range of vocabulary; may not use the correct register; little or no idiomatic use.	Very limited vocabulary with obvious examples of incorrect usage.	Nothing written; or language and expression are incomprehensible.
Maximum	30	21	15	9	3

Pass Mark: 12/30

For topic (4) – Creative Composition

Content (10)	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	A composition that uses the given idea in an effective, appropriate and significant manner	A composition that uses the given idea in an appropriate and significant manner to some extent, but does not capture or exploit its full potential.	A composition that uses the given idea tangentially, and shows only limited ability to write imaginatively.	A composition that is not related to the given idea in any perceivable way.	Nothing written; or irrelevant content only.

Organisation (5)	(4 -5)	(3 -3.5)	(2-2.5)	(1-1.5)	(0-0.5)
	Composition has a clear flow and coherence, with appropriate cohesive devices to ensure a smooth transition among elements of the plot.	Has an introduction, body paragraphs and conclusion, but flow is somewhat choppy; some ideas are not adequately linked by use of appropriate discourse markers	Loose organization, lacks logical sequencing of ideas; insufficient use of discourse markers between and within paragraphs	A few ideas, haphazard and not linked; one or two paragraphs only, insufficient to show organization	Nothing written, or lacks coherence
Grammar & Spelling (10)	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	Uses complex sentences with accurate subject-verb agreement; virtually no spelling or punctuation errors.	Not many grammatical errors but uses simple sentence constructions; a few errors in spelling and punctuation.	Obvious errors in grammar and spelling; lacks control over even simple sentence structures and tenses.	Many grammar, spelling and punctuation errors which often impede comprehension	Nothing written, or unintelligible due to grammatical errors in every sentence
Style & diction (5)	(4-5)	(3-3.5)	(2-2.5)	(1-1.5)	(0-0.5)
	Sophisticated range of vocabulary and idiomatic usage, showing ability to use language to express emotion; uses appropriate tone and register and shows obvious flair in writing.	Good range of vocabulary, uses appropriate tone and register, but maybe slightly hyperbolic or exaggerated; idiomatic usage is slight, or inconsistent.	Average range of vocabulary; may not use the correct register; little or no idiomatic use; struggles to strike the correct note appropriate to the content.	Very limited vocabulary with obvious incorrect usages. No ability to create suspense or emotion through language use.	Nothing written; or insufficient content to evaluate.
Maximum	30	21	15	9	3

Pass Mark: 12/30

Note for Topic No. 4:

If the candidate has not addressed the given idea/theme – i.e., if she/he has written an imaginative composition on an entirely different topic, marks cannot be allocated for content, style or diction. For such a candidate, marks can only be given **out of 10** for **Grammar and Spelling**. If students imple “better not than late”, the content marks can be between 4-5 marks. Note that the phrase “better never than late” does not need to appear in the essay but has to be clearly illustrated by the story. Students may also have confused the given idea “better never than late” with the usual phrase “better late than never”. For compositions that mistakenly seek to demonstrate “better late than never”, don’t allocate a total that is more than a bare pass (as the maximum; minimum can be much less, of course).

For Topic No. 5 (Review of a Film)

Identification (02)	2	1.5	1	0	0
	Both the title of film and the historical event on which it is based are clearly given, with correct spelling	Both the title of film and the historical event on which it is based are given, but spelling is incorrect; the historical event may not be clearly defined	Only the title of the film is given	No identification of the film is given	
Content (10)	8-10	6-7	4-5	2-3	0-1
	A critical review and analysis of the film with a coherent, nuanced development of ideas dealing with the theme/s and character/s; links factors / aspects such as musical score, acting style and quality, costuming	Theme/s and character/s of the film are discussed with some critical insights/analysis and some attention paid to the historical event it is based on; aspects relevant to film other than character and plot are discussed (e.g. score, acting style and quality, costuming, etc)	One or two themes discussed, but not much attention paid to character development or plot; some other aspects of film may be evident (e.g. score, acting style and quality, costuming, etc); very slight reference or none to historical event	Very sketchy treatment of the film with one or two points of plot narration; very generic description of character; no reference to historical event	Nothing written; or a review of a film that does not conform to the given specifications

Evaluation (08)	6-7	4-5	2-3	1	0
	Evaluation clearly given, with reasons and supporting details, focusing on theme/s and central characters with appropriate reference to the historical event	Evaluation given, with some supporting details and slight reference to the historical event	Inadequate evaluation, with hardly any supporting details, and no reference to the historical event	Sketchy evaluation of the film and no reference to the historical event	No evaluation given, or nothing written
Language/ Mechanics (10)	8-10	6-7	4-5	2-3	0-1
	Uses complex sentences and subject-verb agreement accurately; no spelling or punctuation errors	Not many grammatical errors but uses simple sentence constructions; a few errors in spelling and punctuation	Obvious errors in grammar and spelling; lacks control over even simple sentence structures and tenses	Many grammar; spelling and punctuation errors which often impede comprehension	Nothing written, or grammatical errors in every sentence

Pass Mark 12/30

Notes for Topic No. 5:

- (1) If a candidate has chosen a film that is not in English or an English film which is not based on a historical event, **marks for Location statement, Content and Evaluation cannot be given**. The candidate will therefore be marked **ONLY** for **Language and Mechanics (max 10 marks)**.
- (2) If the review is merely a summary of the plot of the film, and no evaluation is given, **no marks can be given out of 08** for Evaluation.
- (3) A biopic (or biographical depiction of a person) this is acceptable. The film chosen can be a documentary or a fictional plot based on an actual historical event. Television series are not acceptable.

For Topic No 6 (Report)

Problem statement and content (08)	7-8	5-6	3-4	1-2	0-1
	Shows an extensive knowledge of urban development in Sri Lanka (SL), mentioning all important points. Report has sections with appropriate sub-titles and a clear problem-solution structure which covers all aspects of the topic.	Shows a good knowledge of urban development in SL, one or two points may not be mentioned; Report has sections with appropriate sub-titles and a clear problem-solution structure which covers most aspects of the topic	Shows a limited knowledge of urban development in SL; gaps are obvious. Not all appropriate sections and sub-titles are given.	Very sketchy knowledge of the subject and report format (E.g.: no sub-titles or only one sub-title given).	Irrelevant content, or nothing written.
Measures taken in response (05)	4-5	3	2	1	0
	A comprehensive account of the measures taken to counter the adverse effects of urban development	Discusses some of the measures taken to counter the adverse effects of urban development	Does not show an adequate knowledge of measures taken to counter the adverse effects of urban development	Mentions just one measure	Does not show awareness of measures taken
Solutions / Recommendations for prevention (07)	6-7	4-5	2-3	1	0

	A list of well-thought out recommendations / solutions given.	An acceptable list of solutions and recommendations given, but nothing extraordinary.	One or at most two, solutions or recommendations given.	One recommendation / solution, badly expressed.	No solutions or recommendations given.
Language and mechanics (10)	8-10	6-7	4-5	2-3	0-1
	Near-native control of grammar, spelling and punctuation.	A few errors visible in grammar, spelling and punctuation.	Errors in grammar, spelling and punctuation very evident.	Errors in grammar, spelling and punctuation impede comprehension.	Nothing written or incomprehensible content.

Pass Mark: 12/30

Note for Topic No 6:

If the report is written as an essay – i.e, it does not follow the format of a report with appropriate sub-sections, **marks cannot be allocated for problem statement and content, measures taken in response, and recommendations for prevention/ solutions.** For such a candidate, marks can only be given out of 10 for language and mechanics.

Content suggestions for Essay topics (1) (2) and (3)

1. “The grade 5 scholarship examination is destroying primary school education.”

Best responses will show

- a positioning of the candidate in response to the given statement. This position could be one of agreement, disagreement, or a combination of both
- arguments supporting whatever position is taken
- (if the candidate agrees with the given statement) provide some major reasons for their argument
- (if the candidate disagrees with the given statement) show main reasons for why it is not destructive
- how the examination affects (destructively or otherwise) children, families, society as a whole
- an awareness of the historical reasons for establishing the Gr 5 scholarship and how this may have changed
- recommendations / solutions (if any)

2. Young people's role in building a peaceful country.

Best responses will show

- a critical consideration of what 'peace' means
- characteristics of a 'peaceful country' or its opposite
- specific discussion of young people's role in particular
- illustrations or examples of past/current efforts by young people
- recommendations for encouraging young people in such activities

3. "Sri Lanka should take extreme measures to reduce the use of plastics and polythene."

Best responses will show

- a positioning of the candidate in response to the given statement. This position could be one of agreement, disagreement, or a combination of both
- arguments supporting whatever position is taken
- (if the candidate agrees with the given statement) why extreme measures are necessary and what they mean by 'extreme'
- (if the candidate disagrees with the given statement) why extreme measures are not useful or productive for the country
- Factual content on the topic, including the citing of credible sources (this need not include quantitative data)
- specific examples/illustrations of possible or actual measures taken to reduce plastics and polythene
- illustrations of 'extreme' measures and even illustrations to the contrary

Content suggestions for Report on Urban Development

(1) Introduction with Problem Statement

- A definition of urban development should be provided and a specific theme within the broader topic of 'urban development' may be chosen
- A description of urban development in the Sri Lankan context
- Topics discussed in the report should be identified, i.e. issues related to urban development
- A better answer should also bring in the link between urban development and social class

(2) Major themes can be the following, but need not be limited to these:

- The need for housing, land development
- The environmental impact of urban development
- The impact on poorer people, their housing and livelihoods
- Issues to do with unregulated building and unplanned development

- Zoning laws, which regulate commercial and non-commercial construction, height limits etc.
- Statistics and other data can be given as support

(3) Measures that can be taken in response

(4) Recommendations for Prevention / Solutions

The better responses would provide recommendations on policy as well as a focus on addressing socio-economic and cultural aspects/consequences

Question 2
(Précis and Reading Comprehension)
30 marks

Reading Comprehension MCQs (10 marks)

1. b
2. c
3. a
4. a
5. d
6. a
7. a
8. a
9. c
10. d

For Précis (20 marks)

Content (7)	6-7	4-5	2-3	1	0
	All main ideas included	Most main ideas included with some irrelevant / supporting content	3-4 main ideas; other content is supporting or irrelevant content	Only one or two main ideas, but are not necessarily main ideas	Completely irrelevant content OR Nothing written
Paraphrasing (4)	4	3	2	1	0
	Every attempt made to use own words without losing the sense of the passage	Obvious attempt made to use own ideas but a few words or phrases may be repeated	Slight attempt made to use own ideas, obvious chunks 'lifted'	Most sentences / phrases 'lifted' from the text	Word-for-word from the text OR nothing written

Organization (4)	4	3	2	1	0
	Good sequence and flow of ideas, no unnecessary details	Discernible flow and organization but with some extraneous ideas	Choppy flow, with obvious missing links in the sequence	Organization is disjointed; transitions missing; shows little flow/organization	No discernible organization OR nothing written
Accuracy of language (4)	4	3	2	1	0
	No grammar, spelling or punctuation errors	One or two grammar, spelling or punctuation errors	Errors are mostly in spelling or punctuation; don't impede comprehension; may change the sense of the passage	Errors mostly grammatical; impedes reader comprehension somewhat; changes the sense of the passage	Errors impede reader comprehension OR Nothing written
Length 182 – 192 words	Length (1 - 0)				
	19-20	14-16	9-10	05	01

Pass Mark: 08/20

Note for Précis:

(1) The **paraphrasing mark** impacts marks for other sections:

If the answer is **completely 'lifted'** from the text the précis receives 0 marks for all sections other than length (0-1 marks). If the précis is **mostly 'lifted'** (i.e. only a few lines are paraphrased), the précis receives appropriate marks for content, marks for length (0-1 marks) and no other marks.

If the answer contains some 'lifted' (copied) content (i.e., a mark of 1-3), the marks for content, paraphrasing, organization, accuracy of language are to be calculated only for the parts that are **not** plagiarized.

Some keywords are difficult to paraphrase and may appear in the précis as is: e.g. 'violence against children', 'recommendations', 'stakeholders.'

(2) The précis does **not** need to follow the organization of the original text. However, it should have a smooth 'flow' and internal coherence. The main ideas of the original text are given in boldface to aid the marking.

Précis Text
(Main ideas in bold type)

The full range and scale of all forms of violence against children are only now becoming visible, as is the evidence of the harm it does. **The book *An End to Violence Against Children* by the United Nations documents United Nations study on violence against children. It is the first comprehensive, global study on all forms of violence against children.**

Many organisations made contributions to the study, including the International Labour Organization (ILO), the Office of the United Nations High Commissioner for Refugees (UNHCR), the United Nations Educational, Scientific and Cultural Organization (UNESCO), the United Nations Office on Drugs and Crime (UNODC), and the Division for the Advancement of Women of the United Nations Department of Economic and Social Affairs. **It is also drawn on many inputs made over the last three years by different stakeholders, including children.** Close to 300 individuals, NGOs, and other organisations from many parts of the world responded to the call for public submissions.

The central message of the study is that no violence against children is justifiable, and all violence against children is preventable. A number of linked and profound developments suggest that the process and outcomes of the study are timed to make a real difference to the status and lives of children.

First, **recognition of human rights obligations to eliminate violence against children has intensified with the adoption of the Convention of the Rights of the Child (CRC).** The latter underlines children's status as rights holders. Second, **children themselves are speaking out on this issue** and beginning to be heard and taken seriously. Throughout the Study process, children have consistently expressed the urgent need to stop all this violence. Third, **growing recognition of the impact of violence on the mental and physical health and well-being of children** throughout their lives has given new urgency to prevention. Fourth, there is **increased recognition that the prevention of violence against children requires cooperation and collaboration among many partners.** In effect, preventing and responding to violence against children should be everybody's business. No longer can different professions afford to address this problem while working in isolation. Public health, criminal justice, social services, education, human rights organisations, media and businesses – **all have a common interest in eliminating violence against children, and can find more efficient and effective ways to achieve this goal by working together.**

The Study Report submitted to the General Assembly emphasised that the **primary responsibility for implementing the recommendations rests with Governments.** It sets targets for the Governments. These include the integration in national planning processes of measures to prevent and respond to violence against children; and, prohibiting all violence against children by law and initiating a process to develop reliable national data collection systems.

However, the **participation of other actors at national, regional and international level is critical** to assist Governments to carry out their commitments. These include UN entities, civil society organisations including national human rights institutions, professional bodies such as doctors' and nurses' associations, community associations, educators, parents and children.

Every society, no matter what its cultural, economic or social background, can and must stop violence against children now. **This requires transformation of the 'mindset' of societies, and the underlying economic and social conditions associated with violence.**

(words 536)

SAMPLE PRECIS

'An End to Violence Against Children' / The report produced by the United Nations on their research on violence against children is the first complete, world-wide study on any form of violence against children. Many parties contributed to this study, including organizations and children themselves. The report argues that violence against children cannot be forgiven, and that it can be prevented. Many changes taking place currently have affected this. Meanwhile, our understanding of the human rights necessary to stop violence against children has increased while the psychological and physical effects of violence on children's lives has made this pressing. It is clear too that multiple parties need to collaborate to prevent violence against children and find productive and fast methods to succeed in this objective. The Report emphasised that governments have the highest duty to take action on the recommendations provided in the study. However, the support of other parties is vital to assist Governments to carry out their commitments. This needs a change in the attitudes of communities as well as in the socio-economic circumstances linked to such violence.

(173 – 183 words)

Note: This is a sample only, **not** a model answer.

Question 3 (Unseen prose passage) (20 marks)

Each question to be marked out of 04 marks. Half marks are possible (Eg: 3.5, 2.5, 1.5 etc.) but must be justified in your comments. For instance, "2.5: though supporting details were provided, they were not the most important examples."

Answers different to those provided below are acceptable if supported by quotations and illustrations from the passage.

04 marks	A complete answer which shows a full understanding of the question and addresses every part of the question. More than 2 relevant points written, with supporting details <u>for each</u> from the passage, either as quotations or as direct references (which are appropriate) to the passage
03 marks	A moderately good answer which includes 1-2 relevant points in response to the question, with supporting details from the passage
02 marks	A moderately good answer which includes 1-2 relevant points, but no quotations or other supporting details from the passage
1.5 marks	An answer with only 1 relevant point, supported by reference to the text
01 mark	An answer with only 1 relevant point, and no supporting details
0 marks	No answer <u>or</u> incomprehensible answer <u>or</u> completely <u>irrelevant</u> answer

Note 1: No marks should be deducted for language errors.

Note 2: These answers are guidelines only. All points provided here need not be in the answer. As per the marking scheme, the answer needs to contain only 2 points for maximum marks, which may be different to those provided below.

(1) What is Shorty's relationship with his sheep? (04 marks)

- He is their shepherd. He looks after them and makes sure they are fed well, and are protected.
- Has a closeness, and a sense of ownership. He calls them 'his sheep' and knows them well.
- Knows his sheep well, and has obviously cared for them for a long time: he knows the kind of grass they like ("the tall grass that grows plentifully in these parts") and why ("They love it for its juice; its crisp taste"). Shorty also knows each sheep individually by its personality and has named them: "Also, 'Mollachi, Vattalu, Mooli, Vellachi, Soozhiyan, Konnakalli, Monduvalli, Araikathan ..' ". Knows the dynamics of the herd: "Veeran and Nedumbi are herd leaders and if they are around, that means the sheep are happy, content".
- Could argue that Shorty is fond of his sheep: the narrator calls him "indulgent" and shows how he manages the sheep with understanding (can herd them better after they've eaten). He describes them in detail and lovingly: "There is Veeran, a sacrificial sheep, consecrated to Munisami, god of fire and darkness. There is a bell around his neck, but you hear it only rarely. Veeran is a graceful sheep and feeds with quiet dignity. Then, Nedumbi. For a long time, she delivered only stillborn lambs. But ten days ago, she managed a frisky little one that stays close to her while she nibbles at the grass. She is always hungry and wanting more."
- He describes his sheep in human terms, using words/phrases such as "quiet dignity", "little one", "they love it", and imbues each of them with human personalities [anthropomorphism]

(2) Using at least 2 metaphors or similes describe how mood is created in this passage? (04 marks)

Note: there are two parts to this question. The mood must be explicitly discussed and two metaphors named and analysed. Possible answers: a mood of suffering, or of patience

- "The erukkan's broad leaves are like "so many pairs of hands" waving in the air
- "the earth stays firm, enduring, gladly surrendering its dust to the wind"

(3) What is the function of the description of the sheep? What does it add to the passage? (04 marks)

- Provides insight to Shorty's character – he is responsible (looks after sheep and knows them), is fun-loving (waits for friends to come)
- Gives us insight to the landscape and the socio-economic context of this village: their main occupation seems to be sheep farming (more than one herd is named); a rural area with children taking responsibility for some of the labour.

(4) What is shorty's relationship to his fellow sheep herders? (04 marks)

- They are his community - he waits for them impatiently.

- They are his friends and he has close connections with them: "Belly usually comes first. Once she is there, the world seems right. Her laughter and mocking voice hold the air, and he is not alone any more. Then come Tallfellow, Stonedeaf and, last of all, Stumpleg." He also knows their daily life and schedules which shows his familiarity.

(5) What effect does the sentence "he has nothing to fear" generate in the reader? What other parts of the passage support your argument? (04 marks)

- Shows the reader that if he loses a sheep he *will* have something to fear.
- Nothing specific is stated, which makes it more effective. So it could be to do with natural predators coming for sheep as well.
- The atmosphere is stark, and he will be alone till late afternoon when the others come.
- Any answer is acceptable if it is supported by appropriate illustrations from the passage.

Question 4 (Unseen Poem) (20 marks)

Questions 1 is marked out of 3 marks. Question 2 is marked out of 5 marks. Questions 3, 4, and 5 are to be marked out of 04 marks each. Half marks are possible (Eg: 3.5, 2.5, 1.5 etc.) but must be justified in your comments. For instance, "2.5: though supporting details were provided, they were not the most important examples."

Answers different to the above are acceptable if supported by quotations and illustrations from the poem.

Q 1	Q2	Q3, 4, 5	
03 marks	05 marks	04 marks	A complete answer which shows a full understanding of the question and addresses every part of the question. More than 2 relevant points written, with supporting details <u>for each</u> from the passage, either as quotations or as direct references (which are appropriate) to the passage
02 marks	04 marks	03 marks	A moderately good answer which includes 1-2 relevant points in response to the question, with supporting details from the passage
	03 marks	02 marks	A moderately good answer which includes 1-2 relevant points, but may have no/inadequate quotations or other supporting details from the passage
01 mark	02 marks	1.5 marks	An answer with only 1 relevant point, supported by reference to the text
½ mark	01 mark	01 mark	An answer with only 1 relevant point, and no supporting details
0 marks			No answer <u>or</u> incomprehensible answer <u>or</u> completely irrelevant answer

Note 1: No marks should be deducted for language errors.

Note 2: These answers are guidelines only. All points provided here need not be in the answer. As per the marking scheme, the answer needs to contain only 2 points for maximum marks, which may be different to those provided below.

(1) What kind of a place does this poem describe? (03 marks)

- A place for blind people / a place that takes care of war veterans / sanatorium / hospital
- Appropriate imagery to support the answer should be used. It is a house which includes inhabitants who are blind, who are waiting without much activity; reference to France could be a reference to World Wars.

(2) Identify the imagery used to present blindness in this poem. Is it successful? (05 marks)

Note: there are two parts to this question. Students should answer both parts.

- Imagery emphasizes eyes, while showing the lack of vision (“wandering eyes”, “lidded eyes gazing”)
- Includes other physical activity that implies blindness, such as “dumb hands that touch and pry”
- Images of sound (or lack of it) through “House is like a tomb”

(3) How does the poet build contrast between the blind people and the seeing person in this poem? (04 marks)

- Narrator draws attention to what can be seen: colour (red-roofed, brilliant, colour, flowers; blue eyes); form and space (a hundred windows, long rows of flowers); movement (flowers that sway and dance)
- blindness is characterized by slow, quiet movement (“dumb hands that touch and pry”, “the sound of hands”, “a gentle sound of moving”) and “lidded” and “wandering eyes”. Inhabitants “gaze for hours and hours”, showing inaction.
- through colourful imagery, contrast is built between the sighted and the blind inhabitants – what can be seen by the narrator cannot be seen by the inhabitants themselves, which is then a waste in a sense

(4) Explain how repetition adds to the poem’s meaning. (04 marks)

- Used to build contrasts: seeing vs blind; lack of activity in house vs. the possible activity in a houseful of seeing people; what can be seen by narrator (and reader) vs. what cannot be seen by the inhabitants
- repetition also contributes to a measured rhythm adding to the atmosphere built in the poem
- Examples: repetition of key words such as “hands” and “sound” [3 times] (emphasizing the actions of the blind occupants), contrasted with the repetition of visual images (“long rows of flowers”. “red-roofed house”; the repetition of “hours and hours” emphasize the boredom and sameness of the lives of the blind; Also, the effect of the repetition of “eyes” [4 times] accentuates the the gulf between the sighted and the blind.

(5) What mood does the poem evoke in you? (04 marks)

- Sadness for .../ poignancy of... / regret at... / anger towards ...
- the imagery of colour, form and movement all contribute to the mood.

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